



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

## *Bulletin of the City Art Museum of St. Louis*

registered the fleeting light and shadows in them. In the early forties, when our picture was executed, he had gained full mastery over both lineal and atmospheric perspective, and the representation of space. The dun tone of our painting with only a suggestion of local color, is characteristic of the work of van Goyen during this time.

The landscape that the Museum now possesses by van Goyen takes us back to the foundations of the modern art of landscape. In reality, Dutch painters had set out to show objects changed in appearance by their envelope of light and air, a century before the time of van Goyen, but the work was hardly started when it was interrupted, in part by the spread over Europe of Italian standards, in part by the monarchic rule of Spain when Holland was in the possession of that country. Monarchic and ecclesiastic influences, that had promoted the greatest figure painting the world has ever known, proved hostile to pure landscape. The growth of landscape painting was arrested until the Spanish government of Holland gave way to the Republic and to democracy. Van Goyen, a master of landscape, not merely of his own, but of all time, died in 1656.

The painting acquired by the Museum was formerly in the collection of Prince Demidoff at San Donato.

### THE LOUVRE; MORNING BY PISSARRO

"THE Impressionists," said A. Tavernier, at the grave of his friend, Alfred Sisley, "have the great and rare merit of having given a new direction to art. They have accomplished in French landscape a revolution comparable to that brought about by their great ancestors of the school of 1830."

The founder of Impressionism, using the word in its more technical sense, was Edouard Manet. The Museum last year acquired one of his important works, *The Reader*. *The Reader* is not impressionistic except in the sense that most great paintings are more or less so. *The Reader* represents a phase of Manet's art which was inspired by Velasquez and immediately preceded his creation of the new School of Impressionism.

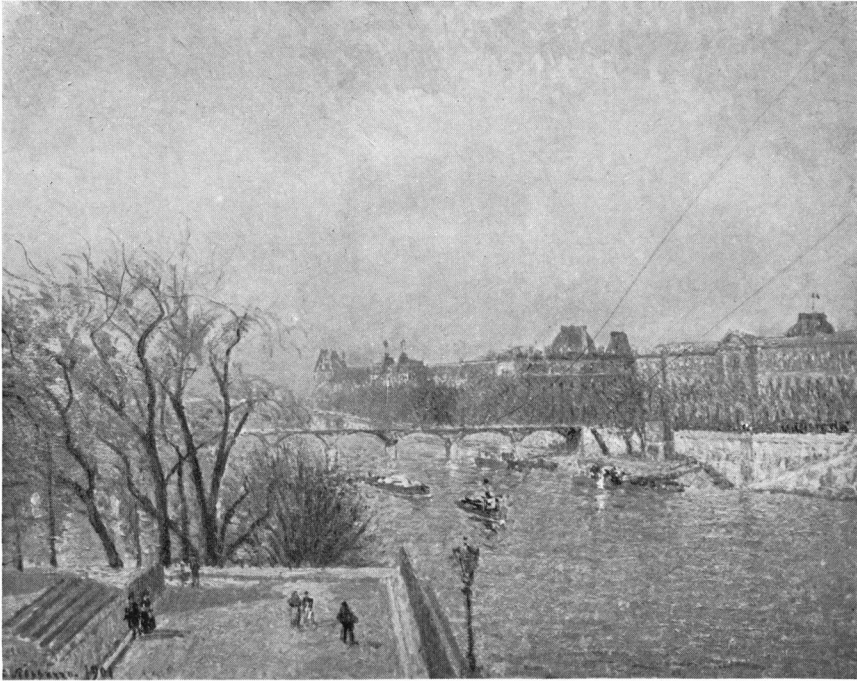
The two most famous Impressionist painters that the world has produced are Manet, for figure painting, and Claude Monet, who extended a discovery of Manet to landscape and carried it forward.

The Museum acquired in 1915 the important painting, *Charing Cross Bridge*, executed by Claude Monet in 1903. Renoir and Degas, the best known Impressionists after Manet and Monet, are not represented in the Museum. Examples of the work of two other masters of the school, Pissarro and Sisley, have very recently been acquired. With the Monet, they give a capital idea of Impressionist painting as it was practiced by three of the group of artists who were responsible for the movement.

What is Impressionism? It is a very elastic term, like the word Renaissance, wearing a different complexion under different lights or points of view. In his book, *Modern Painting*, George Moore comes probably as near to an exact definition as it is possible to arrive, using the word with reference to Pointillism. He writes:

"A tone is a combination of colors. In Nature colors are separate: they act and react one on the other, and so create in the eye the illusion of a mixture of various colors—in other words, of a tone. But if the human eye can perform this prodigy when looking on color as evolved through

*Bulletin of the City Art Museum of St. Louis*



C. PISSARRO

THE LOUVRE; MORNING

the spectacle of the world, why should not the eyes be able to perform the same prodigy when looking on color as displayed over the surface of a canvas? Nature does not mix her colors to produce a tone; and the reason of the marked discrepancy existing between Nature and the Louvre is owing to the fact that painters have hitherto deemed it a necessity to prepare a tone on the palette before placing it on the canvas; whereas it is quite clear that the only logical and reasonable method is to first complete the analysis of the tone and then place the colors which compose the tone in dots over the canvas, varying the size of the dots and the distance between the dots according to the depth of the color desired by the painter. If this be done truly—that is to say, if the first analysis of the tones be a correct

analysis—and if the spectator places himself at the right distance from the picture, there will happen in his eyes the same blending of color as happens in them when they are looking upon Nature.”

The painting by Pissarro which the Museum has acquired bears the title *Louvre, Morning*. It is a view of the Seine, from the Isle de la Cité near the Pont des Arts, and it shows the Louvre on the right. It reveals Pissarro's mastery over vigorous, prismatic colors of daylight, and was painted in 1901, two years before the death of the artist. Views of Paris and of Rouen were favorite subjects with him at this time. The quality of the example is manifest in the truthfulness with which it conveys the delightful air of Paris in the morning.

## *Bulletin of the City Art Museum of St. Louis*

Pissarro was not born in France. He was born at St. Thomas in the Antilles, in 1830, the year that gave rise in France to the Barbizon movement. It has been said that if Pissarro had not later thrown in his lot with the Impressionists, he would be known to the world as a master of the Barbizon School. Early he came under the influence of Corot, and actually worked with him at Ville d'Avray. Later Millet swayed him. In 1859 he exhibited for the first time in the Salon. Four or five years afterward, it will be recalled, Manet launched Impressionism upon an unwilling public, and Pissarro became one of his followers and supporters.

IN the course of his talk, Tavernier later called Alfred Sisley "a painter exquisite and original among them all, a magician of light, a poet of the heavens, of the water." A picture by Sisley, *The Seine at Moret*, has been added to the collections of the Museum. Moret is a town forty miles from Paris, situated at the junction of the Loing and the Seine. Our painting pictures the river where it is crossed by a bridge. Two small boats are anchored in the stream nearby, farther up are a group of people and a barge. The picture shows the Seine blue, beneath a clear blue sky. Added to the beautiful light and color in the sky there is a quiet in the movement of the water.

## EASTERN ART



BRONZE VASE, KOREAN

KORAI PERIOD

### KOREAN POTTERY AND BRONZE

FROM the Korai period in Korea, which was contemporary with the Sung dynasty in China, come eight bowls, recent purchases; seven of them in various tones of celadon, one a gray crackled glaze; they add an entirely distinct ware to the ceramic collection of the Museum. They have simple forms, their glazes varying in tone and quality of surface; but the distinction they have in common is the style of decoration; incised lines and forms filled with a material similar to that of the body but of a different color, giving an effect similar to that of painting but with some differences. The decorative units employed are the chrysanthemum, phoenix, ju-i, cloud, crane, etc., in white and black; the glazes are soft and smooth and in no case very lustrous.

A bronze vase of elegant form is from the same Korean period; its pear shaped body diminishes to form a